

*Gaiety  
Theatre*

*Season of  
Grand Opera*

*Nov./Dec.  
1957*



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**Monica Sinclair**

# GAIETY THEATRE

*Proprietors :* THE GAIETY THEATRE (DUBLIN) LTD.

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**THREE WEEKS : COMMENCING NOVEMBER 25th, 1957**

Nightly 7.45 p.m.

## DUBLIN GRAND OPERA SOCIETY

in association with

### RADIO EIREANN

presents in English

## TALES OF HOFFMANN

(Offenbach)

## TURANDOT

(Puccini)

## MARRIAGE OF FIGARO

(Mozart)

## FAUST

(Gounod)

## LA BOHEME

(Puccini)

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GERAINT EVANS  
HOWELL GLYNNE  
JOHN HAUXWELL  
JAMES JOHNSTON  
WILLIAM McALPINE  
WALTER MIDGLEY  
KEVIN MILLER  
NIVEN MILLER

MARIAN NOWAKOWSKI  
BRYCHAN POWELL  
JOYCE BARKER  
ANNE BOLLINGER  
VERA POWER-FARDY  
SYLVIA FISHER  
BARBARA HOWITT  
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MONICA SINCLAIR

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The public may leave at the end of the performance by all exit doors. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.—*Copy Bye-Law.*

# GAIETY THEATRE

MONDAY, NOVEMBER 25

SATURDAY, NOVEMBER 30

MONDAY, DECEMBER 9

SATURDAY, DECEMBER 14

at 7.45 p.m.

## TALES OF HOFFMANN

(JACQUES OFFENBACH)

First produced Opéra-Comique, Paris, February 10, 1881.

Posthumous music by OFFENBACH.

Words by M. M. MICHAEL CARRE and JULES BARBIER.

English words by EDWARD AGATE.

By arrangement with J. B. Cramer & Co., Ltd., London.

### DRAMATIS PERSONAE

Hoffmann (a student)	- - - - -	JAMES JOHNSTON
Nicklaus (his friend and counsellor)	- - - - -	BARBARA HOWITT
Luther (a tavern keeper)	- - - - -	MARTIN DEMPSEY
Nathaniel (a student)	- - - - -	BRENDAN CAVANAGH
Hermann (a student)	- - - - -	P. J. TOBIN
Dr. Spalanzani (a physician) (Act 1)	- - - - -	NIVEN MILLER
Olympia (an automaton) (his creation)	- - - - -	MARGARET NISBETT
Cochenille (his servant)	- - - - -	KEVIN MILLER
Giulietta (a courtesan) (Act 3)	- - - - -	JOYCE BARKER
Peter Schlemil (in love with her)	- - - - -	OTHMAR RÉMY ARTHUR
Pittichinaccio (a guest)	- - - - -	KEVIN MILLER
Councillor Crespel (Act 2)	- - - - -	OTHMAR RÉMY ARTHUR
Antonia (his daughter)	- - - - -	VERONICA DUNNE
Franz (a servant)	- - - - -	KEVIN MILLER
The Voice of Antonia's dead mother	- - - - -	MONICA SINCLAIR
Coppelius (Act 1)	} an evil magician {	BRUCE DARGAVEL
Dapertutto (Act 3)		
Dr. Miracle (Act 2)		
Lindorf (Prologue and Epilogue)	- - - - -	BRUCE DARGAVEL
The Muse (Prologue)	- - - - -	VERA POWER-FARDY

Guests, Masqueraders, Servants, etc.

Conductor : PETER GELLHORN.

Opera produced by ANDE ANDERSON.

*This Theatre is Disinfected throughout with Jeyes' Fluid.*

# TALES OF HOFFMANN

Opera in 3 Acts, with Prologue and Epilogue, by Jacques Offenbach (1819-80).  
Libretto by Jules Barbier, based on "Fantastic Tales," by Wilhelm Amadeus Hoffmann  
(1776-1822).

First Production, Opéra-Comique, Paris, February 10th, 1881.

Time: About 1800. Place: Nuremberg, Venice, Munich.

## SYNOPSIS OF SCENERY

Prologue—Luther's Tavern, Nuremberg (next to the Opera House)—Night.

ACT 1—Dr. Spalanzani's drawing room—Some years earlier.

ACT 2—Munich—Councillor Crespel's house—Evening.

ACT 3—Venice—A Palace overlooking the Grand Canal.

**PROLOGUE.**—In Luther's wine cellar in Nuremberg. Forgetting his present love, Stella, an opera singer, Hoffmann, amidst revelry, relates to his friends the story of three of his loves, Olympia, Antonia and Giuletta, as shown in the three acts of the opera.

**ACT 1.**—At Nuremberg, in the house of Spalanzani, inventor of the singing and dancing doll, Olympia, to hear whom guests are invited. Coppélius, who has supplied Olympia's eyes, has sold to Hoffmann magic glasses which make inanimate objects live. Thus Hoffmann falls in love with the doll. The mechanism of the doll goes out of order and Hoffmann, dancing with her, is thrown down, breaking the magic glasses. Spalanzani has given Coppélius a worthless cheque for Olympia's eyes. Unpaid, Coppélius revenges himself by destroying the doll. Hoffmann is jeered by the company.

**ACT 2.**—In Munich at the house of Councillor Crespel, whose daughter, Antonia, Hoffmann loves, Crespel disapproving. The deaf servant, Franz, mishears his instructions and instead of keeping Hoffmann out, allows him to see Antonia. Crespel returns. Hoffmann, concealed, overhears him talk with the sinister Doctor Miracle and so learns that Antonia is consumptive. Miracle hopes to make Antonia an early victim. Crespel and the doctor gone, Hoffmann exacts from Antonia her promise to sing no more. He leaves and Miracle returns. He causes the portrait of Antonia's dead mother to command Antonia to sing. Antonia obeys. The effort kills her. Miracle disappears.

**ACT 3.**—Giuletta's palace in Venice. Despite the warnings of his friend, Nicklaus, Hoffmann loves Giuletta, who is really the slave of the magician, Dapertutto, for whom she has stolen the shadow of Schlemil, who loves her. Giuletta catches, for the magician, Hoffmann's image in a magic mirror. A quarrel is easily brought about between Hoffmann and Schemil, the latter being killed. Thus Dapertutto obtains the dead man's soul. Giuletta and Dapertutto are seen in a gondola. Nicklaus persuades Hoffman to flee.

**EPILOGUE.**—Luther's wine cellar, some hours after the Prologue, at the conclusion of Hoffmann's narrative.

## DUBLIN GRAND OPERA SOCIETY

11 Leinster Street, South.

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Chairman: LIEUT.-COL. WILLIAM O'KELLY.

Hon. Secretary: ALBERT E. TIMLIN, 6 Hollybrook Park, Clontarf. (Tel. 335689).

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Director of Chorus: JULIA GRAY.

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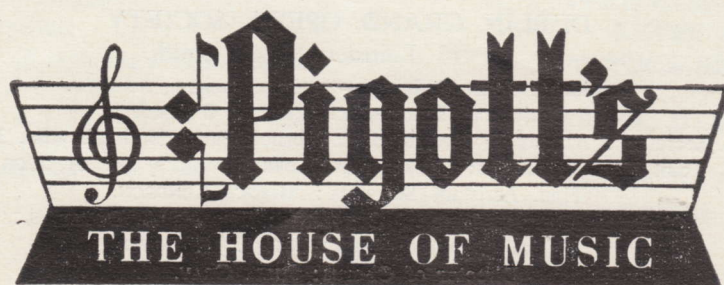
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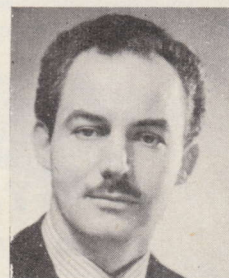


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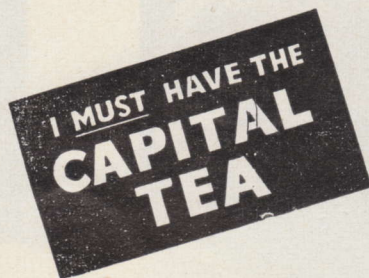
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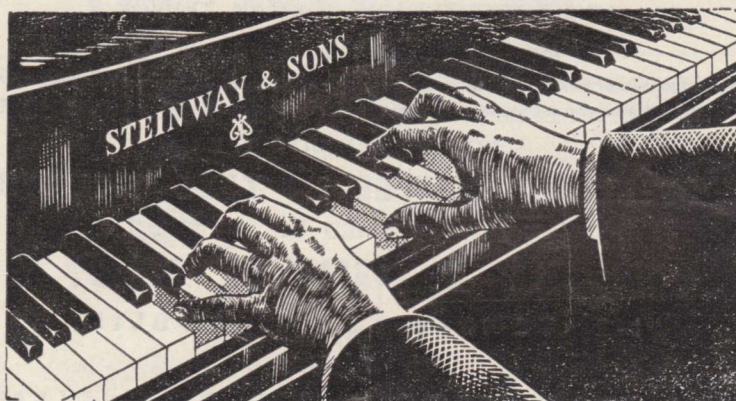


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